THAMES TELEVISION LTD.,
Broom Road,
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Prod.No.55007
VT/1S/A/T
+ O.B.Inserts

CAMERA SCRIPT

C A L L A N

'THE CONTRACT'

by

BILL CRAIG

* * * * * * * * * * * * * * * * * * *

Story Editor
GEORGE MARKSTEIN

* * * * * * * * * * * * * * * * * * *

Designed by
NEVILLE GREEN

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Directed & Produced by
REGINALD COLLIN

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STUDIO 2
TEDDINGTON

Tuesday/Wednesday, 25th/26th January
1972

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CAST:

Callan	EDWARD WOODWARD
Lonely	RUSSELL HUNTER
Meres	ANTHONY VALENTINE
Hunter	WILLIAM SQUIRE
Major Harcourt	ROBERT URQUHART
Lafarge	MICHAEL PENNINGTON
Kristina	JANE LAPOTAIRE
Vera	BERNADETTE MILNE
Stepan	HUGH MORTIMER
Double for Vera	ROBERTA GIBBS

WALK-ONS:

Barman	HUGH ELTON (743-7495)	Jeff Shane Agency
Young waiter	RODNEY CARDIFF(373-2920)	" " " 636-2406

EXTRAS: See over

PRODUCTION STAFF:

Floor Manager	JOHN WAYNE
P.A:	CHRISTINE RYE
Stage Manager	SHIRLEY CLEGHORN
Tech.Supervisor	PETER KEW
Lighting	KEN BROWN
Cameras	ROY EASTON
Sound	RON FERRIS
Grams	TONY MORLEY
Vision Control	JIM FERGUS SMITH
Vision Mixer	NIGEL EVANS
Costumes	JILL SILVERSIDE
Makeup	JOAN HILLS
Call boy	

STUDIO SCHEDULE:

Tuesday, 25th January

Camera Reh	10.00-13.15
Lunch Break	13.15-14.15
Camera Reh	14.15-19.30
Tech Ops Supper	19.30-20.30

(VTR Playback of O.B's available
(18.00-19.00)

Wednesday, 26th January

Lineup/Makeup.....	09.30-10.30
Camera Reh/VTR	10.30-13.00
Lunch Break	13.00-14.00
Line up check	14.00-14.30
Camera Reh/VTR	14.30-19.15
Tech clear	19.15-19.30
Tech Ops Supper	19.30-20.30

TECHNICAL FACILITIES:

4 Pedestals; 1 Low angle O.B.dolly; Fork Lift Truck; Up pan wedge;
3 booms; Fishpoles;
Practical Gas in Harcourt's Room;
Practical water for water tank in attic
T/C: Slide machine & caption scanner. (NO FILM)

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EXTRAS: Wednesday, 26th January 1972 called for 11.30am.

1.	ROSA GOLD	274-6328	Cashier in Restaurant.
2.	RICHARD EGAN	Agency	Couple in Restaurant scenes (change of clothes)
3.	MARY WINSLOW	937-9443	
4.	PHILIP STEWART	730-6656	Customer in Restaurant
5.	PAUL DRAKE	458-4216	as four businessmen in the daytime Restaurant scene, and (suits) darts team in pub (casual clothes)
6.	MICHAEL REYNELL	0251-43788	
7.	GEORGE BALLANTYNE	736-4180	
8.	CLINTON MORRIS	504-4276	
9.	GLEN HAYES	0223-58749	as two workmen in the pub.
10.	GEORGE HOWARD	222-2370	
11.	SALLY AVERY	874-4448	Hippy-type group in pub with (change of clothes for second scene)
12.	PIP	642-8270	
13.	JAMES LYON	485-7625	
14.	MICHAEL TORRES	735-0104	
15.	CY WALLIS	Agency	As customers in pub and customers in night restaurant scene.
16.	CHALMERS PEDDIE	937-1057	
17.	BRENDA ARMSTRONG	240-3302	
18.	PETA COLLINS	839-6461	
19.	MARY MASTERS	672-6093	Two elderly lady customers in pub.
20.	PEGGY BULLOCK	674-1813	

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(1)

LOCATION 3: Outside 39 St.James's Road, Surbiton.

ARTISTS: Callan. Lonely. Harcourt.

PROPS: Executive suitcase, white cat, keys, Lonely's taxi, another taxi.

SHOT.	CAM	INSERT 1. Scene 1A NIGHT
29.	1 (on scanner platform) / Tracking shot with taxi fg., to see Harcourt enter house bg.	THE 2nd TAXI MOVES AWAY FROM THE HOUSE AND MAJOR HARCOURT GOES UP TO THE FRONT DOOR.

STOP TAPE: REMOVE CAMERA FROM SCANNER PLATFORM & PARK SCANNER

Scene 1 cont'd....

30.	1 K / CU CAT on wall P.B.to LS see taxi. PAN L.with taxi & follow action with Harcourt to front doorway	A TAXI PULLS UP OUTSIDE No.39. A MAN GETS OUT, CARRYING A SMALL BRIEFCASE. HE IS MAJOR HARCOURT. HE GOES THROUGH THE GATE AND UP THE STEPS TO THE DOORWAY.
31.	2 E MCU HARCOURT in doorway	HE TAKES OUT A SET OF KEYS

CALLAN: Circle the block, Lonely, then pull up on the other side of the road

STOP TAPE:

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Sc.2. STAIRS & LANDING. NIGHT 1. AL/F.P.1

152. 3 A
LS Corridor

HARCOURT COMES IN THROUGH THE

Q LIGHTS ON DOOR. PEERS ALONG CORRIDOR

153. 4 H
LS Staircase

CLIMBS THE STAIRS.

Harcourt comes up to MS Harcourt

Q LIGHTS OFF

154. 2 L (thru trap)
MCU VERA

Q LIGHTS ON VERA: Hello.

155. 4 H
a/b.

HE LOOKS AT HER, THEN TURNS BACK AND PUTS KEY IN HIS DOOR.

TAPE RUN; CALLAN & VERA into Position. Costume continuity from O.B.

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(3)

1. 3 B — SC.3. INT.HARCOURT'S BEDSITTER. NIGHT 1 — BOOM C1

MS DOORWAY
see Harcourt enter. P.B.as he looks at room.

(Harcourt continuity from O.B)
(carrying overnight case & briefcase)
(right glove off,)

HARCOURT ENTERS, CARRYING HIS CASES. HE PUTS THEM DOWN. CROSSES TO THE

2. 1 A — WINDOW AND DRAWS THE CURTAINS.

MS thru window
See curtains drawn.

3. 3 B (AS HE TURNS FROM WINDOW)

a/b. over cases PED UP to see action with chair - ZOOM IN on knife.

HE MOVES AWAY FROM THE WINDOW TO THE ARMCHAIR, TURNS IT UPSIDE DOWN AND TAKES A SMALL KNIFE FROM HIS POCKET.

- - - - - - - - - - - - - - - TAPE RUN -

/EDIT IN O.B.INSERT 2 - Sc.4/

4. 3 B — SC.5. INT.HARCOURT'S BEDSITTER. NIGHT 1 — BOOM C1

CU ENVELOPPE

P.B.as he comes fwd, let him almost fill fr. then HOLDas he moves away, then PUSH IN to banknotes & PAN UP to his face.

HARCOURT REMOVES A LARGE ENVELOPPE FROM THE BASE OF THE CHAIR. HE CROSSES TO THE SMALL TABLE, THEN PULLS THE TABLE ACROSS UNDER THE LIGHT, WHERE HE TAKES THE MONEY OUT.

- - - - - - - - - - - - - - - TAPE RUN -

/EDIT IN O.B.INSERT 3 - Sc.6/

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LOCATION 3:

ARTISTS: Callan. Lonely.

SHOT. CAM.		INSERT 2. Scene 4. NIGHT LONELY'S TAXI.
35.	2 F MS CALLAN in driving seat	CALLAN IS USING THE R.T.
		CALLAN: M.C.F. calling Control. Acknowledge... M.C.F. calling Control. (TO LONELY) Have you been messing about with this again?
	Lonely's face appears from rear of passenger seat to partition, to 2-S.	LONELY: Honest to Gord, Mr.Callan, I never touched it. Hardly.
		CALLAN: What's hardly?
		LONELY: Welll... I thought it was acting funny... I might just have had a look inside to see what was wrong.
		CALLAN: One of these days, mate, I'm going to turn a brain surgeon loose on you for the same reason. You've done in the circuit, haven't you? I thought I told you -
		PAUSE TO DUB ON HUNTER V.O: Control to MCF-were you trying to contact us? Over.
		CALLAN: M.C.F. to Control. The subject's just entered number 39 Balaclava Terrace, repeat number 39 Balaclava Terrace.

STOP TAPE: POSITIONS a/b.

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ARTISTS: Callan. Lonely. a/b.

SHOT. CAM.

INSERT 3. Scene 6. NIGHT
LONELY'S TAXI

36. 2 F / CALLAN & LONELY as Sc.4.
2-S. a/b.

CALLAN: I read you, Charlie.
Message understood. (HE PAUSES)
But I'll need back-up.

PAUSE TO DUB ON
HUNTER VO: Back-up's on the way. Over and out.

CALLAN THINKS FOR A MOMENT THEN

P.B. as Callan gets out

OPENS THE CAB DOOR. & GETS OUT.
LONELY WINDS DOWN SIDE WINDOW.

HOLD 2-S.

LONELY: Off, are you?

CALLAN: Just to take a look at the geography.

LONELY: Here - (HE LAUGHS)
I noticed one bit of geography.
There's a pub up the corner.

CALLAN: Eh...?

LONELY: Well, look at the time...
We haven't had any dinner, have I?
They'll likely do hot pies....
Go down lovely, that would.

CALLAN LOOKS AT HIM INCREDULOUSLY.
THEN QUIETLY AND WITH CHOKING RESTRAINT.

CALLAN: I'm bloody speechless.

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5A

On shot 36. CAM.2

INSERT 3 cont'd.....

LONELY: All right, all right - don't say it. We're on a job, not a picnic.

CALLAN: We're on a job, mate - and this one's no picnic.

Let Callan Go R. and end on CU LONELY

CALLAN WALKS O.O.FR. CAM.R.

LONELY: Fancy a hot pie.....

STOP TAPE

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Sc.7. INT.RESTAURANT. NIGHT 1. BOOM A1

5. 2 A
MCU KRISTINA
R.fg.,
Lafarge L.bg.,
FOCUS on bg.

LAFARGE: And after the soup.... shashlik, I think, with rice and asparagus tips... a decent Reisling then -

- - - - - - - - - - - - - - TAPE RUN (STRIKE F.G.TRUCK) - - - - - - - - - - - -

6. 4 A
MCU Lafarge/
Stepan's arm
in L.fg.

LAFARGE: Just coffee to follow, black.

STEPAN: Would you like an aperitif, sir?

LAFARGE: What do you recommend?

STEPAN: Slivovitz.

LAFARGE: I don't. Bring me a brandy. Cognac. /

7. 2 B
MS STEPAN &
back of Lafarge

See action with
briefcase

PUSH IN to see
hand pull out
case again,

Legs enter
R.fr.

STEPAN KNOCKS LAFARGE'S BRIEFCASE

STEPAN: I beg your pardon, sir.

KRISTINA: You surprise me, M'sieur Lafarge. /

8. 4 A
MCU KRISTINA

P.B.to 2-S.
with Lafarge

I would never have expected such chauvinism.

LAFARGE: Why not. Chauvin was a Frenchman. We gave both the word and the brandy to the world. You are - ?

(COMING TO 2 - shot 9)

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KRISTINA: Kristina. Just that.

LAFARGE: Well, Kristina Just That. Now that you've identified me, I can reduce the risk of getting the first course in my lap.

KRISTINA: We can leave when you're ready.

LAFARGE: I'll be ready when I've eaten. It was a long journey. The other contractor?

Let her X shot into R.fg., TIGHTEN to CLOSE 2-S as she sits.

9. 2 B
MCU KRISTINA

KRISTINA: He should be in by this time, but I haven't made contact. His name's Harcourt

10. 4 A
CU LAFARGE (reaction)

11. 2 B
a/b. You know him?

12. 4 A
a/b.
Brandy glass into shot

LAFARGE: I've heard of him. Would you care for a drink?

13. 2 B
H.A. O/S Stepan onto Kristina.

KRISTINA: Thank you. Slivovitz.

---------- TAPE RUN ----------

CAMERA 1 to Pos.A - PUB
CAMERA 2 to Pos.C - PUB
CAMERA 3 to Pos.B - HARCOURT'S ROOM
CAMERA 4 to Pos.B - PUB

BOOM B1/C2 - PUB

EDIT IN O.B.INSERTS 4 & 5/ Sc.8 to 11

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INSERT 4. Sc.8

32. 2 E / CALLAN PICKS UP THE CAT, LOOKS UP
MCU Callan & cat AT THE HOUSE, THEN LEAVES FR. R.

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LOCATION 3: a/b.

ARTISTS: Meres. Callan. Lonely.

PROPS: White cat.

SHOT.	CAM.	INSERT 5. Scene 9. NIGHT	
37.	2 F MS MERES As door opens PAN R. to see Callan & cat	MERES IS SEATED IN L.H.PASSENGER SEAT. LONELY IS ABSENT THE DOOR OPENS AND CALLAN GETS IN WITH THE CAT. MERES EXTENDS HIS HAND TO STROKE IT. THE CAT SNARLS & SPITS AT HIM. MERES JERKS HIS HAND BACK	DUB: Cat snarl & spit.
		CALLAN: They can tell, you know.	
38.	1 L MCU MERES sucking his hand	MERES: I'll kill the little b-	
39.	2 F CU CAT PAN UP to Callan	CALLAN: Don't. We're going to heed all the luck we can get	
40.	1 L 2-S. Meres/Callan	with this job. Where's Lonely?	
		MERES: It seems that the pub on the corner has been cruelly ignored by Egon Ronay. His discourse on the gastronomic delights of the saveloys and pickled onions was beginning to bore me, so I booted him out.	
		CALLAN: I'll bloody kill him -	
		MERES: Also the air was becomming fetid. Does he always sweat when he's hungry?	

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SHOT. CAM. | INSERT 5 cont'd.....

on Cam.1 shot 40

CALLAN: Any excuse is better than

41. 2 F — Callan a/b. — none. / What did Hunter tell you?

42. 1 L — MCU Meres /

MERES: He wants Harcourt alive and not too badly damaged. Above

43. 2 F — a/b. — all, he wants him quietly. /

CALLAN: Pity he didn't offer any

44. 1 L — 2-S. — thoughts on how. /

MERES: It sounds as though you're working up a small lather yourself.

HOLD action as they change seats

CALLAN: This one's dodgy. Very dodgy. (HE MOVES TO JUMP SEAT) (& MERES MOVES TO CALLAN'S SEAT) There are six bell buttons on the door of number 39 and that means six flats inside. Harcourt could be in any oneof them.

MERES: You should have jumped him at Heathrow.

CALLAN: And risked a shoot-out in the arrivals lounge? Oh, that's quietly, that is.

- - - - - - - - - - - - TAPE RUN -

45. 1 L — MCU Meres / MERES: He may not have been armed. They check the passengers

46. 2 F — MCU Callan — at Heathrow. /

 (COMING TO CAM.1 - shot 47)

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SHOT. CAM.

on Cam.2 shot 46.

INSERT 5 cont'd....

CALLAN: They check them getting on. But until somebody hijacks an airport bus, they won't check them coming off. He'll be armed, all right. /

47. 1 L
2-S.

MERES: What's the back like?

CALLAN: Thirty foot of Garden, a wall and a lane behind it. There's a drainpipe runs up past the windows but no sign of a back door.

MERES: So it's the front door, then?

CALLAN: Lonely could pick the lock in ten seconds.

48. 2 F
MCU Callan a/b

MERES: Then what? /

CALLAN: Knock at one of the doors and ask if any of the flats are untenanted.

MERES: What if it's his door?

49. 1 L
MCU Meres

CALLAN: Five to one chance. /

MERES: I woke up this morning feeling unlucky. /

50. 2 F (crabbed L.)
CENTRAL 2-S.
to see back door in bg.
Lonely enters

CALLAN: Yes.....

LONELY: They only had crisps.... Oh, you're back, Mr.Callan.

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SHOT. CAM.		INSERT 5 cont'd...
		CALLAN: Get in, sit down and shut up. We'll be having words later.
		MERES LOOKS OFF
51.	1 L MCU Meres	MERES: Callan / ... the door.
52.	2 F CU CALLAN	

TAPE RUN

2 CAMERA 2 repos.to Pos.

53.	2 G LS DOORWAY ZOOM to MS Vera coming out.	(Scene 10) VERA COMES OUT OF THE HOUSE, CLOSES THE DOOR BEHIND HER AND SETS OFF ALONG THE STREET.

TAPE RUN

(Scene 11 - INT.TAXI a/b)

54.	2 G CU CALLAN	
55.	1 L MCU Meres	MERES: What do you think?
56.	2 G a/b. P.B.to see Callan exit.	CALLAN: Worth a try. Keep an eye open. If he leaves, tail him. CALLAN GETS OUT.
57.	1 L a/b. as he looks L. go with look to CU Lonely, Hold on his face.	LONELY IS CRUNCHING HIS CRISPS. MERES LOOKS AT HIM. MERES: Try sucking them.

STOP TAPE: CAMERA 2 TO Pos. F

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14. 1 A — Sc.12. INT.PUB. NIGHT 1. BOOM B1/C2

MCU VERA L.bg., Barman R.fg.

Let her leave fr.

VERA COLLECTS A GIN & TONIC FROM THE BAR AND MOVES TO SIT.

15. 2 C

MS CALLAN waiting.

PAN L.with him & TIGHTEN to 2-S.with Vera, see action

CALLAN: I'm sorry... I really am most sorry. Let me get you another one. (AD.LIB DIALOGUE FROM VERA DURING CALLAN'S SPEECH)

- - - - - - - - - - - - - - - TAPE RUN - - - - - - - BOOM C to Pos.1 - - - - - - -

16. 3 B — Sc.13. INT.HARCOURT'S ROOM.NIGHT 1. BOOM C1

MCU HARCOURT

HARCOURT IS UNPACKING. HE FINDS HE HAS AN EMPTY HIP FLASK & NO CIGARETTES. LOOKS AT WATCH AND STARTS TO PUT HIS COAT ON.

- - - - - - - - - - - - - - - TAPE RUN - - - - - - - BOOM C to Pos.2 - - - - - - -

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Sc.14. INT.PUB. NIGHT 1. BOOM C2

17. 4 B
MCU VERA
& drinks

VERA: Oooh a double.
It's nice when the big spenders
18. 2 C move in./
2-S. Vera R.fg.,
Callan L.bg.

CALLAN: I could be moving in
permanently. More or less.
The firm's got me down in London
so much now, I'm thinking of
renting a place and skinning a
bit off the hotel expenses.
I saw an agent's board up the
road a bit. Balaclava Terrace
19. 4 B I think it was./
2-S. Callan L.fg.,
Vera R.bg.

VERA: You wouldn't want to
live round here, would you?

CALLAN: Well yes, I mean it's
convenient.

VERA: As a matter of face I
live up Balaclava Terrace, number
39.

CALLAN: Get away. Now that
would bereally convenient.

VERA: You do believe in rushing
a girl off her feet. As it
happens there are a couple of
20. 2 C vacancies at number 39/
MCU CALLAN

21. 4 B CALLAN: Two flats empty?/
a/b.

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VERA: I wouldn't call them flats - more bedsits,really. No, wait - there's only one. The one opposite mine's been taken. Fella moved in tonight.

CALLAN: That's a pity. That

22. 2 C — is a pity. / Front flat, was it?
MCU CALLAN a/b.

VERA: No, first floor back, why?

CALLAN: I was thinking. Maybe if I could take a look at your place.. you know, see if it was the sort of thing I was after. Could save me a trip to the agent's

23. 4 B — if it wasn't suitable. /
2-S. Callan/Vera

VERA: No need to beat about the bush Mr.Grimshaw. If you want to come back it'll cost you

24. 2 C — a fiver. /
a/b.

CALLAN: Yes, well - let's see if the view's worth it, eh?

----------TAPE RUN----------

CAMERA 2 to Pos.E
CAMERA 3 to Pos.B BOOM C Pos.1 /EDIT IN Sc.15(Landing-&/ O.B.INSERT 6.Sc.16

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Sc.15. STAIRS & LANDING. NIGHT. F.P.1

156. 4 H
LS Stairway

PAN R. to
CLOSE 2-S.

CALLAN & VERA COME UP THE STAIRS.

CALLAN: Er - go anything to drink?

VERA: Expect a lot for a fiver, don't you?

CALLAN: No, no - I just thought, well. Look, I've got a bottle of Scotch in my car, It's only parked round the corner.

VERA: Suit yourself - leave the front door on the latch.

CALLAN: I was going to.

Q LIGHTS OFF

Q LIGHTS ON

VERA GOES IN & CLOSES DOOR

PAN L. with
Callan, then
Let him go
downstairs.

CALLAN TURNS TO HARCOURT'S DOOR.

TAPE RUN:

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LOCATION 3: a/b

ARTISTS: Callan. Lonely.

SHOT. CAM. INSERT. 6. Scene 16 NIGHT

58. 2 F
MS Lonely
& litter
See Callan
open door -
he stands
there.

LONELY IS STARTING ON HIS SIXTH BAG OF CRISPS. CALLAN OPENS DOOR.

CALLAN: Where the hell's Meres?

LONELY: Well, he went after that geyser, didn't he?

CALLAN: When was this?

LONELY: About ten minutes ago.

TIGHTEN SHOT
as Lonely
moves R.

LONELY SLIDES UP TO REAR DOOR
He comes out and Mr.Meres is after him quick as a flash.

CALLAN: Bloody hell. No - the flat's empty.

LONELY: I dunno.

CALLAN: Roundthe back. See if there's a light on in the first floor back. If there isn't, up the drain pipe and do the window.

LONELY: But Mr.Callan -

CALLAN: Move -

Lonely exits,
Callan returns
to see if there
is a crisp left.
None.

STOP TAPE

DE_RIG AND RETURN TO BASE.

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33. 2 E — Sc.17. INT.BEDSITTER. NIGHT 1. BOOM C1

MS WINDOW
to see Lonely
break in -
as directed

LONELY BREAKS IN THRU WINDOW & Xs TO DOOR

/EDIT IN Sc.18 -Landing/

34. 3 B — Sc.19 .

MS DOORWAY

ZOOM IN to
CLOSE 2-S
Callan/Lonely

LONELY OPENS THE DOOR & LETS CALLAN IN.

LONELY: Bleedin' thing hasn't been open for years -

CALLAN CLOSES DOOR & LISTENS

/EDIT IN Sc.20 - Landing(Vera)/

PAN THEM L.
& HOLD IN
2-S.

Q LIGHT ON

Q LIGHT OFF

Q LIGHT AS
CALLAN PUTS
ON BEDSIDE
LAMP

LONELY: Sorry about that, Mr.Callan. But it's dead dodgy getting in here -

CALLAN: You know the bloke we're following?

LONELY: Yes - bowler hat - little tache.

CALLAN: Right. If you see him on his way back, hit the horn - twice. Two blasts, got it?

(COMING TO 2 - shot 35)

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LONELY: Could get done for that, Mr.Callan, if there's a copper about. Hours of darkness, you see -

CALLAN: Chance it, mate. Just chance it. Mr.Meres won't be far behind him. Tell him to ring the bell of Number 5. Now scarper. Not that way.

35. 2 F
MS WINDOW
Lonely over sill, Callan in to 2-S.

LONELY: Not the bleedin' window again, Mr.Callan. The brickwork's away. I could break my neck.

CALLAN: If you like, so long as you do it quietly.

---------- TAPE RUN ----------

EDIT IN O.B.INSERTS 7 & 8

CAMERA 1 Pos.C
CAMERA 2 Pos.F
CAMERA 3 Pos.B BOOM C1

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LOCATION 4: Outside George Henry's Cafe & nearby alleyway, St.James's Road, Surbiton.

ARTISTS: Meres. Harcourt.

SHOT	CAM.Posn	INSERT 7. Scene 22 & 23 EXT.CAFE	NIGHT
16.	1 F MS HARCOURT thru window, see him exit, Meres into L.fr., ZOOM to see Harcourt go around corner	HARCOURT IS IN THE CAFE. HE COMES OUT, WALKS DOWN THE STREET AND TURNS RT. INTO ALLEYWAY. MERES WATCHES.	

STOPTAPE: CAMERA 1 repos.to 'G'

17.	1 G LS towards cafe, see Meres, come towards cam., PAN HIM L.to alley. He stops.	MERES FOLLOWS HARCOURT ALONG THE ROAD AND TURNS INTO ALLEYWAY. HE STOPS. TAKES OUT HIS GUN.	

STOP TAPE: CAMERA 2 into Pos.C. CAMERA 1 P.B.to BEHIND FENCE

18.	2 C LS MERES Let him come into MCU. PAN R.to see him & cars, PAN L.as he goes L. & let Harcourt X frame L.to R. behind fence, ZOOM IN to CU Harcourt	MERES MOVES UP THE ALLEYWAY, PEERS THRU GAP IN FENCE INTO CAR PARK, THEN MOVES BACK AND STARTS TO GO FURTHER INTO ALLEYWAY. HARCOURT MOVES OUT FROM GAP IN FENCE AND Xs PATH TO OPPOSITE FENCE.	

STOP TAPE: CAMERA 1 move into Pos.H

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SHOT	CAM.Posn	INSERT 7 cont'd... ALLEYWAY (Sc.23)
19.	1H 2-S. Harcourt R.fg. Meres L.bg. as Meres turns PAN to TIGHT 2-S. Meres/ Harcourt & gun.	MERES TURNS BACK AND WALKS STRAIGHT INTO HARCOURT WITH A LUGER LEVELLED AT HIM. MERES: Good evening, Major Harcourt. For an awful moment I thought I'd lost you.

STOP TAPE:

SCANNER AND CAMERAS REPOS.BACK TO CAR PARK AT FAR END OF ST.JAMES'S ROAD AND SET UP FOR NEXT SEQUENCE

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LOCATION 3

SHOT. CAM.

STOP TAPE: CAMERA 2 to Pos.F across road.

ARTISTS: Lonely. Meres. Harcourt(continuity from Monday night)

INSERT 6. Scene 24.

33. 2 F / MCU LONELY he finishes his pie & reaches into cab for another, ZOOM PAST HIM to M.2-S Meres & Harcourt.

LONELY IS EATING A MEAT PIE. HE FINISHES IT AND REACHES INTO L.H.SIDE OF DASHBOARD FOR ANOTHER HE SEES MERES & HARCOURT.WALKING ALONG THE STREET, HARCOURT A STEP BEHIND MERES, HIS HAND IN HIS COAT POCKET.

- - - - - - - - - - - - - - - TAPE RUN -
CAMERA 2 CRAB R.a little DISCONNECT HORN ON TAXI

34. 2 F(crabbed R) / 2-S. Lonely L.fg., Meres R.bg.

See men enter house bg. & ZOOM to end on MCU Lonely

LONELY: Here.... Mr.M - Oh Gord (GRABS R.T.) M.C.F.calling Control Oh Gord...(LETS IT GO) Mr.Call..... oh Gord....

LONELY STARTS PUMPING THE HORN. DUB on horn.

STOP TAPE:

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Sc.25. INT.HARCOURT'S BEDSITTER. NIGHT 1.

36. 2 F — MS CALLAN — BOOM C1

CALLAN IS SEARCHING HARCOURT'S SUITCASE. SUDDENLY HE HEARS LONELY'S HORN BLASTING, FOLLOWED BY A DOOR SHUTTING & FOOTSTEPS ON THE STAIRS. HE PUTS THINGS BACK IN BAG, SWITCHES OFF LIGHT & GOES INTO KITCHEN.

DUB: Taxi horn & door slam & footsteps

EDIT IN C-B SHOT

LIGHT Q OFF

37. 1 C — MS CALLAN in kitchen

38. 3 B — MS DOORWAY

see Meres & Harcourt enter — LIGHT Q ON

39. 2 F — MCU MERES

MERES: Mmm, some people might like it. But it's a bit too Design Centre for my taste.

HARCOURT: Sit down laddie. Now - important details. /

40. 3 B — MCU HARCOURT

I have a gun, it has a hair trigger and I'm on second pressure. If I dropped dead of a heart attack right now, the gun would still go off. /

41. 2 F — 2-S. Meres/ Harcourt

MERES: The point is well taken. I can only hope that your ventricles are functioning normally. /

42. 1 C — MCU CALLAN

HARCOURT: Name.

(COMING TO 3 - shot 43)

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MERES: No names please. One can never tell where they might finish up. I'm your contact,

43. 3B — isn't that enough? /
MCU HARCOURT a/b.

HARCOURT: You're not the one I

44. 2 F — was expecting, laddie. /
MCU MERES

MERES: Last minute changes. Flexibility is the keynote of success. As I've already explained, I wasn't following you. My instructions were simply to see that no one else was. Surely that strikes

45. 3 B — you as being a sensible precaution. /
a/b.

46. 2 F — HARCOURT: Was I followed? /
2-S. Meres/ Harcourt

MERES: No. I've had this place

47. 1 C — under observation/ (V.O) for several hours and what a frantic bore the whole thing has been.
MCU CALLAN

HARCOURT:(VO) Plausible.

48. 2 F — MERES:(VO) I'm a glib laddie. /
MCU MERES

But I'm sure you can see both sincereity and honesty shining

49. 3 B — from my face. /
a/b.

HARCOURT: I can see fear

50. 2 F — in your eyes. /
a/b.

 (COMING TO 3 - shot 51)

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MERES: Let me point that automatic at your stomach for a bit and I'll describe the view

51. 3 B — from my side. /
MCU HARCOURT a/b.

HARCOURT: How was the original

52. 2 F — contact to be made? /
2-S. Meres/ Harcourt

MERES: Well you know that as well as I do.

HARCOURT: Don't fence with me - just answer the question.

Q DISTANT PHONE

53. 1 C *
MCU CALLAN a/b. *

54. 2 F *
a/b. *

MERES: By - telephone. /
55. 3 B *
MCU HARCOURT *

HARCOURT: By telephone. /
56. 2 F *
a/b. *

57. 3 B *
a/b.

IT STOPS VERA (VO) Hello...hang on...KNOCKS DOOR Mr.Harcourt, phone call for

58. 1 C — you. Mr.Harcourt.../
MCU CALLAN

59. 2 F
a/b.

VERA(VO) Sorry, he's not in.

MERES: Why didn't you answer it,

60. 3 B — they would've confirmed -/
a/b.

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HARCOURT: No. They wouldn't have. The arrangements haven't been changed. The call came dead

61. 1 C — on time. Goodbye laddie. /
MCU CALLAN a/b.

62. 3 B — CALLAN BANGS SAUCEPAN
MCU HARCOURT a/b

63. 2 F — HE TURNS AS CALLAN COMES OUT
2-S. Callan/ Harcourt
ZOOM TO gun on floor. — & HITS HIM. MERES KNOCKS GUN OUT OF HARCOURT'S HAND

64. 3 B
MCU HARCOURT — HARCOURT GOES DOWN

65. 2 F
CU CALLAN

66. 3 B
a/b.

67. 2 F
MCU MERES

68. 3 B
2- S. Meres L.fg. Callan R.bg.
MERES: You took your time.

CALLAN: Quite a small lather you'd worked up. /

69. 2 F
MCU MERES

70. 3 B — MERES: It wasn't funny David. /
MCU CALLAN

71. 2 F
MCU HARCOURT
PAN UP to MS CALLAN
CALLAN: Anyway he told us something without being leaned on. Right Mr.Harcourt. Who phoned?

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HARCOURT: I've really no idea.

ZOOM to
CLOSE 2-S
Callan/Harcourt

CALLAN Then when they call back, we'll ask them, eh?

---------- TAPE RUN ----------

CAMERA 3 to Pos.K CAMERA 2 to Pos.2X

---

73. 3 K — Sc.26. INT.LOWER ATTIC. NIGHT 1. BOOM B4
MCU KRISTINA

KRISTINA (on phone)
Now be sure that it's the second table on the left. I don't want to find myself talking to a stranger.

74. 2 X — Sc.27. INT.LADING. NIGHT
MCU Callan
& phone

CALLAN: Right, Twelve thirty. I'll find it.

REPLACES PHONE & GOES BACK INTO ROOM.

---------- TAPE RUN ----------

CAMERA 3 to Pos.B. CAMERA 2 to Pos.F.

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74. 3 B — Sc.29. INT.HARCOURT'S BEDSIT. NIGHT 1
3-S. Meres/ Callan/Harcourt

CALLAN: Right. Let's get this one back. Check the street's empty and give Lonely a wave. That's for you.

75. 2 F (AS MERES LEAVES) — MERES EXITS
2-S. Callan/ Harcourt

CALLAN: What's the contract price on this one, Major?

HARCOURT: A client's business is always confidential. But the fee reflects my value.

CALLAN: That shouldn't leave much change out of a fiver. Well, the word's around that you're a bit past it. /

76. 3 B
CU HARCOURT

HARCOURT: I've been semi retired since my last job - the one I did for your firm. /

77. 2 F
CU CALLAN

Q DOORBELL TWO RINGS

78. 3 B
2-S. Callan/ Harcourt

CALLAN: On your way Major.

THEY MOVE TOWARDS THE DOOR.

- - - - - - - - - - - - - - TAPE RUN -

/EDIT IN Sc.30 - Landing/

CAMERA 2 to Pos.E.

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160. 3 L — Sc.30. LANDING & STAIRS

MS DOORWAY

See Callan & Harcourt come out WIDEN to 3-S. with Vera

VERA: Oh, it's you. Thought you weren't coming back - Here what the hell's going on?

CALLAN: Nothing love, nothing. Just get back inside.

LIGHTS OFF.

TAPE RUN

161. 4 H — HARCOURT PUSHES VERA INTO CALLAN

TAPE RUN

162. 3 L — STUNT GIRL FALLS DOWN STAIRS

TAPE RUN

163. 4H — MERES & CALLAN TRY TO PUSH OPEN HARCOURT'S DOOR.

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(31)

79. 3 B — Sc.31. INT.HARCOURT'S BEDSIT. BOOM C1

MS DOORWAY

See action with Harcourt

HARCOURT ENTERS, SLAMS DOOR & PUTS SAFETY CHAIN ON DOOR. HE DASHES TO THE WINDOW & CLIMBS THRU.

80. 2 E

MS WINDOW

See Harcourt come thru.

---------- TAPE RUN ----------

EDIT IN Sc.32 - landing
Skt 104.

81. 2 E — Sc.33. HARCOURT'S a/h

MS DOORWAY

See Meres & Callan in

HOLD BOTH with Meres fg.

MERES: David, over by the wall.

CALLAN: Where? (MERES FIRES) DUB Cat wail

PULL BACK for gun action then PUSH IN to TIGHT 2-S.

Well done, mate... well done.

T/C SLIDE — GRAMS

CALLAN - End of Part One.

FADE SOUND & VISION.

STOP TAPE: CAMERA 3 to Pos.C.
CAMERA 4 to Pos.C. BOOM A 2
CAMERA 2 to Pos.G. BOOM B 2

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T/C SLIDE — GRAMS
CALLAN

82. 3 C — Sc.34. HUNTER'S OFFICE. NIGHT 1. BOOM A2/P2
CU HUNTER

P.B. to 3-S. as he Xs behind Callan & Meres

HUNTER: Is it simply a sense of embarrassment that stops you from making excuses - or do you really agree that there are none to be made?

MERES: With respect, sir, it isn't the easiest matter to take a professional gunman and to take him alive.

HUNTER: We had reasons for wanting him alive.

MERES: Sir?

HUNTER: Curiosity.

CALLAN: Epitaph for a dead cat Alright sir, no excuses. / I had him and I lost him. But there isn't much to be curious about. Harcourt's on a contract. He was putn in to chop the Field Marshal tomorrow. /

83. 4 C
MCU CALLAN

84. 2 G
MCU HUNTER

HUNTER: By whom? That's what we wanted to know. Ask that question and you'll find an embarrassment of riches. There are the party hard-liners who don't like this visit

/cont'd.....

(COMING TO 3 - shot 85)

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HUNTER cont'd...
one little bit, at least two governments who like it even less. There's a separatist

85. 3 C
2-S. Meres/
Callan
group in his own country /

CALLAN: Sir - if you'd bloody let me finish - sir, Tomorrow I have a rendezvous with Harcourt's contact.

HUNTER: Where?

CALLAN: In Novaks Restaurant.

On Meres' turn
CRAB Lt.HOLDING
2-S. Callan/
Meres.

(MERES LAUGHS) Yes I thought you might do that.

MERES: It's a joke David, it has to be. Novaks - where ageing expatriates foregather to consume national dishes and plot noisy revolution. The Special Branch take their wives along for the chicken pilaf -

PAN Lt.with
Meres & TRACK
IN to HOLD
3-S.

HUNTER: All right, Meres, all right.... I confess that the royalist faction is not one I would have taken very seriously.

MERES: The best they'll manage for the Field Marshall's visit is a mis-spelt placard. They're

86. 2 G
MCU CALLAN
amateurs, sir. /

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CALLAN: They may be amateurs, but they've hired professional help. /

87. 3 D
MCU LUNTER

HUNTER: You're right. Harcourt's a factor that can't be discounted./

88. 2 G
MCU MERES

MERES: We've given him a nasty surprise and he'll be a bit nervous before he shows his face again. /

89. 3 D
a/b.

HUNTER: Just the same. One of the ageing expatriates might decide to have a go himself when Harcourt doesn't show up. /

90. 4 C -
3-S. Hunter L.fg.
Meres/Callan Rbg.

MERES: It wouldn't be very easy sir. I checked the Embassy. Their security is very tight. The Field Marshal's covered from the moment he leaves the building until the moment he returns.

HUNTER: Meres, even an unsuccessful attempt could have repercussions. This contact - he's expecting Harcourt, of course.

CALLAN: She, sir. She. She's expecting Harcourt - but from the arrangements she's made, I'd guess she's never met him.

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HUNTER: Then I'm sure she'll find

91. 2 G — you an acceptable substitute. /
CU CALLAN

CALLAN: But the way Toby, can

92. 3 D — I borrow your British Warm? /
CU MERES

MERES: My overcoat? /

93. 4 C
CU HUNTER

HUNTER: Yes, of course, you can. Keep the appointment, find out what you can and we'll quietly

94. 2 G — dampen the whole thing down. /
CU CALLAN a/b

CALLAN: Yes. She may not have met Harcourt, but it's possible

95. 4 C — she knows something about him. /
CU HUNTER

HUNTER: What we have is in

96. 2 G — the file. /
CU CALLAN a/b

CALLAN: Yes, I've seen it. Major Warren Harcourt. Struth I don't know what British officers

97. 3 D — are coming to. /
MCU HUNTER

CRAB R.with his move & PAN Lt. to HOLD 3-S. Hunter fg, Meres/Callan bg. (Pos.3C)

HUNTER: Callan, your class consciousness is showing. (RISES) Although much the same question was asked at his court martial. You'll have noted his army rating.

CALLAN: Marksman.

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MERES: How did he do out of uniform?

HUNTER: Six known hits and half as many probables. /

98. 2 G
CU CALLAN

CALLAN: Including one for us?

HUNTER: That has been a matter for speculation.

CALLAN: Well I want to know, sir. There's only a brief reference to it in the file, and the subject might just come up. /

99. 4 C
MCU HUNTER

HUNTER: Very well.. our resources were stretched at the time. /

100. 2 G
2-S. Meres/ Callan

Meres in Washington. You in hospital. / We gave Harcourt a contract for the Genoa job. /

101. 4 C
MCU HUNTER

102. 2 G
CU CALLAN

CALLAN: You hired a freelance to hit Bellini? /

103. 4 C
a/b.

HUNTER: The Major has that notch on his gun butt. /

104. 3 C
CU MERES

MERES: Well, well - every day we learn something new.

STOP TAPE:

CAMERA 3 to Pos.E.
CAMERA 2 to standby for Pos.H when 3 moves to F
CAMERA 4 to Pos.D.
BOOMS B3 and A3

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105. 3 E — Sc.35. INT.RESTAURANT. DAY 2. BOOMS B3/A3

CU COFFEE CUP

go with it to hands, PAN UP to face obscured by case,

CRAB R. to 2-S. Callan/ Kristina (Pos.3F)

(2 INTO POS)

CALLAN: Thank you. The bill. You are....

KRISTINA: Kristina. And you are.... not quite what I expected.

CALLAN: You're not quite what I expected. I did have a slight military moustache but I shaved it off.

KRISTINA: That wasn't quite what I meant... shall we go?

CALLAN: Depends on where we're going to.

KRISTINA: You'll know when we get there. /

106. 2 H — MCU CALLAN

CALLAN: I'll know now or I'm on the next plane out. /

107. 3 F — MCU KRISTINA

KRISTINA: You've been paid to do a job, Major /

108. 2 H — a/b.

CALLAN: I'm not happy about the details. /

109. 3 F — a/b.

KRISTINA: You haven't had any. /

110. 2 H — a/b.

(COMING TO 3 - shot 111)

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111. 3 F
2-S. Kristina/
Callan

CALLAN: That's why I'm not happy. / Ever been involved in this sort of thing before?

KRISTINA: No.

CALLAN: Then let me give you a few pointers. The marksman has to be satisfied with certain requirements. One, that the field of fire is clear and unobstructed.

KRISTINA: It is.

CALLAN: Two, that the range is reasonable.

KRISTINA: Less than six hundred yards.

Let Stepan enter shot, PAN UP to Stepan's face

112. 2 H
MCU CALLAN a/b.

CALLAN: Three, that there's a clean exit once the job's been done. /

113. 3 F
MCU KRISTINA

KRISTINA: Two minutes to clear the building, another five to clear the district. /

114. 2 H
2-S. Callan/
Jristina

CALLAN: What building and which district?

KRISTINA: Major, it was understood that you would be told no more than we required you to know at any given point. If you are

/cont'd.....

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KRISTINA cont'd....
having second thoughts about the contract, get up and leave now. (SHE LOOKS IN COMPACT AND REACTS)

ZOOM IN to her face

115. 3 F
MCU MERES

116. 2 H
2-S. a/b.

KRISTINA: Well...?

Let them leave fr. R.

CALLAN: The contract stands.

KRISTINA: Good. When you leave here, which you are about to do now, turn left that first left. About twenty yards along the street you will see a four door saloon, number JMP.524K. I'll settle the bill. Get in beside the driver. He's expecting you. I'll be with you shortly.

117. 4D
2-S. Callan/ Kristina
HOLD ACTION

& PAN Callan up stairs, HOLDING Kristina fg.
PAN Kristina L. to Stepan, HOLD CLOSE 2-S.

CALLAN EXITS. KRISTINA TALKS TO STEPAN.

---------- TAPE RUN ----------

CLEAR KRISTINA /EDIT IN O.B.INSERT 9 Sc.35/

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LOCATION: St.James Road at the junction with Maple Road. (LOC.1)

ARTISTS: Lafarge. Callan.

SHOT	CAM.Posn	INSERT. 9. (Scene 36)
1.	1A (on proper dolly) / LS over bonnet of car to see far corner of street. Callan enters fr. Xs round front of car to obscure picture - he opens door - gets in, PUSH IN to 2-S.with Lafarge	CALLAN HAS JUST COME OUT OF THE RESTAURANT AND IS CARRYING HIS EXECUTIVE BRIEFCASE. HE Xs TO CAR.

LAFARGE: Where is she?

CALLAN: In a minute.

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118. 2 E — Sc.37. INT.RESTAURANT. DAY 2 — BOOM B3

MS MERES

PAN R.with him to LS set & GO WITH HIM

MERES: Waiter.

STEPAN: Your bill, sir - I haven't made it up yet -

MERES: On the table, there's enough to cover it.

STEPAN: I'll just get your change, sir -

MERES: No. Get my coat - where is it?

STEPAN: Ah yes, you had a coat sir. Now where did I put it.

119. 4 D — MERES: Get out of my way!

MS MERES

PAN HIM UP stairs.

STOP TAPE:

EDIT IN O.B.Insert 10/ Sc.38-44 & Sc.45 ATTIC

CAMERA 4 to Pos.E.
CAMERA 3 to Pos.C

HUNTER'S OFFICE.

BOOM A4

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LOCATION: 1 - a/b

ARTISTS: Lafarge. Callan. Kristina. Lonely. Meres.

DAY

SHOT.	CAM.Pos'n	INSERT 10. (Scene 38) (CAR & TAXI)
2.	1B MS front of car, see Kristina into L.fr. as she gets into back of car.	KRISTINA: Drive!

STOP TAPE: REPOS.CAM.1 to Pos.C

3.	1C MS back of car as it drives off L.to R. - see Meres run into shot on corner- PAN HIM L.to taxi.	MERES HAS FOLLOWED KRISTINA OUT OF THE RESTAURANT. HE SHOULD HAVE HIS COAT UNBUTTONED OR BE CARRYING IT. HE SEES THE CAR DRIVE OFF RUNS ACROSS TO LONELY'S WAITING TAXI AND GETS IN.
4.	2A 2-S. Lonely/ Meres. Let taxi leave fr.R.	MERES: Callan - LONELY: He just got in that car - MERES: After it. THE TAXI MOVES OFF.

STOP TAPE: REPOSITION TO NORTH ROAD

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DAY

LOCATION: Travelling shots around Surbiton, on low loader

ARTISTS: Callan. Lafarge. Kristina. (all continuity from Monday)
Lonely's taxi (Curly driving)

SHOT. CAM. (1 on Lt. 2 on Rt)

INSERT 10. INT.CAR.(travelling)

23. 2 / 2-S. Callan & Kristina

KRISTINA IS ANXIOUSLY WATCHING THROUGH THE BACK WINDOW. TAXI b/g.

KRISTINA: That taxi is following us.

CALLAN: Who is he?

KRISTINA: British Security. His name's Meres.

CALLAN: How do you know?

KRISTINA: I saw him.. at the - Never mind. I know and that's enough. /

24. 1 / GROUP SHOT

LAFARGE: Let's make sure.

HE SPINS THE WHEEL:

(& turns into one-way street)

STOP TAPE:

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LOCATION 3: Junction of North Road & St.James's Road, outside hospital.

ARTISTS: Callan. Lafarge. Kristina. Meres (Curly driving taxi)

Duplicate taxi & Saloon car

SHOT	CAM.Posn	INSERT 10 cont'd... Scene 40
15.	2 B CU 'No entry' sign PULL BACK to see car go up street, other car sweeps from other direction, taxi follows.	THE SALOON CAR TURNS FAST PAST THE ONE WAY SIGN, NARROWLY AVOIDING A CAR COMING DOWN THE STREET IN THE OPPOSITE DIRECTION, LONELY'S TAXI FOLLOWS.

STOP TAPE:

REPOS.SCANNER TO CINEMA CAR PARK AT TOP OF ST.JAMES'S ROAD,

CAMERAS SET UP OUTSIDE CAFE & IN ALLEYWAY.

SET UP FOR NIGHT SHOOTING

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SHOT CAM

INSERT 10 cont'd....
Scene 41

25. 1
2-S.
Lafarge/Callan

LAFARGE: Still there.
(HE WINDS DOWN DRIVING WINDOW)(?)
You're armed Major?

CALLAN: Yes....

LAFARGE: Then let's see how good you are. I'll pull up around the corner

CALLAN: The taxi driver has the number of this car.

LAFARGE: They'll both have to go. You take Meres, I'll take the driver.

STOP TAPE

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LOCATION 2: North Road, Surbiton

ARTISTS: Callan. Lafarge. Kristina. Meres. Lonely - all a/b. (Curly to drive taxi)

Guns for Meres, Callan, Lafarge

SHOT.	CAM.Posn	INSERT 10. Scene 42. (CAR & TAXI)
5.	1 D LS Roadway See car come round & PULL UP, see taxi behind & stop	THE SALOON CAR WITH CALLAN, LAFARGE & KRISTINA, SCREECHES ROUND THE CORNER, PULLS UP SUDDENLY. LONELY'S TAXI COMES SCREECHING ROUND BEHIND AND STOPS SHARPLY AS IT NEARLY GOES INTO THE CAR.
	STOP TAPE:	LONELY GETS INTO THE TAXI, CURLY GETS OUT
6.	1 D WS the car & taxi a/b but CLOSER	
	STOP TAPE	
7.	1 D CU LONELY reac	LONELY REACTS AS LAFARGE POINTS HIS GUN AT HIM.
	STOP TAPE	
8.	1 D CU Taxi windscreen see it shatter (2 bullets) & poss.side windows.	
	STOP TAPE:	CAMERA MOVE TO POS.E
9.	1 E 2-S. Callan/Lafarge	LAFARGE BRINGS HIS GUN TO BEAR (ON LONELY) CALLAN LEANS ACROSS PUSHINGLAFARGE ASIDE & DEFLECTING HIS AIM AS HE FIRES. CALAN FIRES TWICE
	STOP TAPE	

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(4-1)

INSERT 10 cont'd...

10. 1 E
MS CALLAN
firing(into tyres)

CALLAN EMPTIES HIS GUN (into the tyres)

STOP TAPE

11. 1 E
WS

LAFARGE, FURIOUS, JERKS THE GEAR LEVER AND THE SALOON RACES OFF.

STOP TAPE

12. 1 E
CU tyre as
it stops suddenly

TYRE SCREECHING TO A HALT(taxi)

STOP TAPE

13. 1 E
CU tyre bursting (1st one)

CU tyre bursting (2nd one)

STOP TAPE

14. 1 (E)
MS Window
see Meres'
face.
He steps o.o.
taxi, putting
Looks to L. to
where car has
gone,
Lonely appears
at passenger
window R.fr.

Meres looks down

Scene 43.

MERES GETS OUT OF THE TAXI, PUTTING HIS GUN AWAY AND LOOKING AFTER THE CAR L.fr.

Lonely LEANS ACROSS TO THE PASSENGER WINDOW

LONELY: Mr.Callan... He-
he tried to knock me off!!

MERES: No...he saved
your life.

STOP TAPE: REPOS.TO LOCATION 3 - CAMERA 2 Pos.B

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SHOT. CAM.

INSERT 10 cont'd.....

Scene 44

26. 1 / 3-S. Lafarge/ Callan/Kristina — CALLAN IS CHECKING HIS GUN LAFARGE GLARES AT HIM.

LAFARGE: That was good, was it? You call that good?

CALLAN: I stopped them, didn't I?

LAFARGE: I said kill them!

CALLAN: But you aren't giving the orders, son. And I'm only being paid for one hit - not three.

CALLAN LOOKS DOWN

27. EDIT IN: / THE SPENT SHELL CASES IN HIS HAND. HE PULLS THE TRIGGER OF HIS GUN AND THE HAMMER CLICKS ON THE EMPTY MAGAZINE.

28. 2 / CU CALLAN

STOP TAPE: RETURN TO ST.JAMES ROAD CAR PARK & REMOVE CAMERAS. SET UP FOR CUTAWAY SHOT

27. CUTAWAY SHOT / CU empty shells & gun in Callan's hands. — ROCK CAR TO GIVE IMPRESSION OF MOVEMENT.

STOP TAPE: STRIKE LOW LOADER AND SALOON CAR

SET UP FOR NIGHT SHOOTING. & MOUNT PLATFORM ON BACK OF SCANNER FOR TRACKING SHOT

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165. 2 N — Sc.45. INT, ATTIC. DAY. F/P 2.3.4.
MS TRAP DOOR

See Callan thru
PAN UP & P.B.
to see Lafarge
R.bg.

166. 1 F
2-S. Lafarge R.fg.
Callan L.bg.

LAFARGE: A safari rifle Major - it should appeal to your sporting instincts. 303 - Parker Hale scope.

Let Kristina into shot.
HOLD HER into CLOSE 2-S. with Callan

CALLAN: A fair piece of mechanism.

PAN HIM to window.

/EDIT IN POV/
/O.B.INSERT/

167. 4 J
3-S. Callan/
Kristina/Lafarge

CALLAN: The Embassy?

KRISTINA: The back of the Embassy.

CALLAN: Uh, huh... Well, let me tell you that if you've got any ideas about making the hit while the Field Marshall's strolling in his back garden - forget it. The angle of fire's all wrong - you'd send the bullet right through the side roof./

168. 1 F
MCU LAFARGE

LAFARGE:
Now why didn't we think of that?/

169. 4 J
MCU CALLAN

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CALLAN: Oh, I dunno - but I'd say you were the type who didn't think much about anything. /

170. 1 F
2-S. Callan/
Kristina

KRISTINA: The rifle was sighted on a window. The shot will be made through it.

CALLAN: What's he going to do? Stand on the sill and review the petunias?

KRISTINA: He will be walking past the window when you fire.

CALLAN: You're joking, aren't you? I mean, that was meant to be funny, wasn't it? Do you know how long he'd be in view?

KRISTINA: One point five seconds. That is the average over ten timings taken at normal walking speed. /

171. 4 J
LS SET
Let Callan come fwd.

CALLAN: Oh, very thorough groundwork. I'm most impressed. Most impressed. One and a half bloody seconds to identify, line-up and fire!

LAFARGE: I don't see the problem. Aren't you good enough, Harcourt./

172. 2 N
MCU CALLAN

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CALLAN: Nobody's good enough. I mean, think about it. I sit here, squinting through the sight

173. 4 J — on the off-chance that he shows up./
MCU KRISTINA

KRISTINA: You'll have almost two minutes warning, Major. Does

174. 2 N — that make a difference? /
MCU CALLAN a/b.
Let Kristina enter from R. to 2-S.

CALLAN: It could.

KRISTINA: That window is in a corridor connecting two rooms. When he leaves one to go to the other, this will ring three times. No more. Three times.

CALLAN: Someone on the inside?

KRISTINA: Obviously.

CALLAN: All right, it's

175. 1 F — possible /- not ideal, but
LS SET
Let Callan come fwd. TIGHTEN to CLOSE 2-S. as she comes to Callan

possible The range isn't bad. The gun's good enough. Visibility's something to worry about. It has to be a first time hit, you know.

KRISTINA: I know. There would be no second chance. So you'll only

176. 2 N — need one of these. /
MCU LAFARGE

LAFARGE: It's a tungsten-tipped armour piercer. It won't mushroom

177. 4 J — when it hits the glass. /
LS SET

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CALLAN: I said it was possible. I'm not saying any more than that.

LAFARGE: You seem to be saying a lot of things that add up to a

178. 1 F — lack of confidence. /
MCU CALLAN

(4 REPOS.TO 'K')

CALLAN: Look. I'm a specialist and I like a job to be set up properly. There's a lot to be

179. 2 — thought about. / When will be
2-S. Callan/ Kristina — be using the corridor?

KRISTINA: It could be any time.

CALLAN: Anytime? He'll be here for three days. Am I supposed to stay awake for seventy-two hours? I've got to sleep some time. With two minutes warning and one point five seconds to make the hit, I'll have to be pretty wide awake.

KRISTINA: Of course - but you can surely manage that for four hours at a stretch.

180. 4 K — CALLAN: Four hours? /
MCU LAFARGE

LAFARGE: We each take a four

181. 1 F — hour spell on the gun. /
MCU CALLAN a/b.

182. 4 K — CALLAN: You? /
a/b.

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183. 1 F
MCU CALLAN a/b.

LAFARGE: I'm a specialist, too./

184. 2 N
2-S. Callan/
Kristina a/b

CALLAN: I work solo./

KRISTINA: You agreed to the arrangement when you accepted the contract and it's too late for second thoughts now.

185. 4 K
2-S. Callan/
Lafarge

CALLAN: I didn't agree to work with a - a boy. Who is he? /

LAFARGE: Do you know everyone in our line of business? /

186. 1 F
a/b.

CALLAN: By name or reputation. Since you don't have a name, I'm not taking the other for granted. /

187. 2 F
TIGHT 2-S.
Callan/Lafarge

LAFARGE: I do have the advantage of knowing who you are - for what it's worth. My name is Lafarge. Etienne Lafarge. Does that mean anything to you.

(1 REPOS.TO 'G')

CALLAN: Should it?

LAFARGE: I thought it might.

PULL BACK to see Callan start to leave

CALLAN: Never heard of you.

HE TURNS TO GO DOWN TRAP.

KRISTINA: You've forgotten something, haven't you?

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CALLAN: Have I?

KRISTINA: You weren't paid a thousand pounds just to say hello and goodbye.

CALLAN: I'll return it, of course.

LAFARGE: I can read your mind, Major, as far as your gun is concerned, I didn't count the shots you fired at the taxi, but I'm willing to bet that it's empty./

188. 1 G
CU Hand & gun

189. 4 K
CU CALLAN

190. 2 N
2-S. a/b.
Let Callan go away to end on 3-S.

CALLAN: My wallet isn't and I like it that way. Who takes the first shift.

LAFARGE: Call.

STOP TAPE: REPOS. ARTISTS & PROPS.
CAMERA 4 to Pos.J.

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120. 4 E — Sc.46. INT.HUNTER'S OFFICE. DAY.2. BOOK A4

CU HUNTER
at wall

HUNTER: Did you get a good look at the other driver?

P.B. to
2-S.with
Meres

MERES: Not a good look, no.

HUNTER: We've traced the car. It was hired from a firm in the West End. Under the name of Josep Novaks. First the restaurant, now the car.... he hasn't taken much trouble to cover his tracks.

MERES: Why don't we just pick him up and ask him some questions.

121. 3 C

CU MERES

HUNTER: We can't. He's disappeared. /

MERES: Wise man. First Harcourt, then Novaks. All we've got to go on till we find them is that tatty bird in the flat - until

122. 4 E

CU HUNTER

Callan contacts us. /

HUNTER: You - if he can. They've hired a marksman to make a hit - they may stand over him until he's

123. 3 C

MCU MERES

done it. /

MERES: If the worst comes to the worst - he can always miss.

- - - - - - - - - - - - - - - TAPE RUN -

/EDIT IN Sc.47 - Attic/

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191. 4 J — Sc.47. INT.ATTIC. DAY. F.P. 2-3-4
LS SET
Lafarge L.fg.,
Callan R.bg.

LAFARGE: Time to change over.

As Callan comes fwd. PUSH IN to TIGHT 2-S.with Kristina

CALLAN: Keen, aren't you?

(HE Xs TO KRISTINA)
Where do we go from here?

192. 2 N
MCU KRISTINA

KRISTINA: By car, to a safe house. You'll wait there until you're contacted. A private plane has been hired to fly you to France. After that you're on your own.

193. 4 J
3-S.

CALLAN: Just in case something goes wrong with the schedule

194. 2 N
CU CALLAN

195. 1 G
CU LAFARGE
Have you any reloads?

196. 2 N
a/b.

LAFARGE: Thirty eights?

197. 1 G
a/b.

CALLAN: Oh-huh.

198. 2 N
a/b.

LAFARGE: Wrong calibre.

CALLAN: Then I hope nothing goes wrong.

STOP TAPE: CAMERA 4 to J
CAMERA 2 to P

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(57)

124. 1 D — Sc.48. INT. PUB. LUNCHTIME. — BOOM C3

CU GLASS

another glass comes in, ZOOM BACK to MCU Vera - PAN UP to MCU Harcourt.

VERA SITS SIPPING HER GIN. ANOTHER GLASS IS PUT IN FRONT OF HER. SHE LOOKS UP TO SEE HARCOURT.

T/C SLIDE — GRAMS

CALLAN - End of Part Two

FADE SOUND & VISION

STOP TAPE:

CAMERA 2 to Pos.K.
CAMERA 4 to Pos.G.
CAMERA 3 to Pos.G.

BOOM C3/B1

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(58-1c)

T/C SLIDE
CALLAN - Part Three

GRAMS
Theme

126. 2 K — Sc.49. INT.PUB. LUNCHTIME. BOOMC3/B1
2-S. Vera/ Harcourt

VERA: Look mister, I don't want to get mixed up in anything. I don't know what they did after you - left. They rummaged around for a bit, 'cos I could hear them, but that was all I heard because they stuck me in my own room, after you pushed me down the stairs, and told me to keep my mouth shut. /

127. 1 D
MCU HARCOURT

HARCOURT: Now you are going to open it. (HANDS HER MONEY) The acid can be very nasty. Now tell me about the phone call last night. /

128. 2 K
MCU VERA

VERA: Not much to tell. She just asked if you were in. /

129. 1 D
CU HARCOURT

HARCOURT: She?

VERA: Yes - the girl that took the flat / - your flat. I recognised the voice with her being foreign. /

130. 2 K
a/b.

131. 1 D
MCU HARCOURT

HARCOURT: You know her? /

132. 2 K
2-S. Vera/ Harcourt

28/29/30 (COMING TO 1 - shot 141)

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VERA: I've only spoken to her once. About a week ago. She knocked at the door and said she was moving in opposite. Said she was just going out for a bit and asked if I'd take

141. 1 D — a message if a Mr.Novaks phoned -/
CU HARCOURT a/b.

HARCOURT: Novaks?

142. 2 K — VERA: That's right./
MCU VERA a/b. — I remember the name.

HARCOURT: Did he phone?

VERA: About half an hour later. He left a number for her to call back. But I haven't seen her from that day to this.

HARCOURT: What was the number?

VERA: I can't remember off

143. 1 D — hand./
a/b. — I mean, it was a week ago.
144. 2 K /
a/b. — But I wrote it down. I'll
145. 1 D — have it somewhere./
a/b.

HARCOURT: I'm very pleased with you, Vera. Now here's what you do next.

P.B. to 2-S. with Vera.

- - - - - - - - - - - - - - - - TAPE RUN - - - - - - - - - - - - - - - - - - -

EDIT IN Sc.50 Attic & Sc.51 Landing

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199. 4 K — Sc. 50. INT.ATTIC. DAY. F/P.2.3.4.
LS SET
Callan R.fg.,
Lafarge L.bg.

CALLAN IS LYING DOWN. LAFARGE IS POLISHING THE GUN

CALLAN: You enjoy your work, don't you?

LAFARGE: It comes easy.

CALLAN: Good, good. There's

200. 1 G — always room for fresh talent. /
MCU LAFARGE

LAFARGE: Don't patronise me Harcourt. Talent I have, but after ten years it's hardly

201. 2 P — fresh. /
MCU CALLAN

CALLAN: Ten years ... Nineteen sixty two. That would make you just about the youngest gun in

202. 4 K — the O.A.S. /
a/b.

LAFARGE: Good guessing. The

203. 1 G — youngest in Oran. / I fired my
a/b. first shot on my fifteenth birthday. My first shot and my

204. 2 P — last miss. /
a/b.

CALLAN: That must make you very proud son. Now that's quite a record. Surprising that I've

205. 4 K — never heard your name before. /
a/b.

LAFARGE: The man who taught me not to miss also taught me not to

206. 2 P — boast about hits./
a/b.

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207. 1 C — CALLAN: You had a partner?/
BCU LAFARGE

208. 2 P — LAFARGE: He died./
MCU CALLAN a/b.

Let him rise. CALLAN: Don't we all.

TAPE RUN: CAMERA 1 to Pos.F.

209. 1 F /
2-S. Lafarge R.fg., Callan L.bg

ZOOM BACK with Callan to CLOSE 2-S. CRABBING L.

CALLAN: I've been thinking about this. There's something to be said for a double act. There is definitely something to be said for it. A partnership eases the strain, rationalises the work load, improves the bargaining position.

LAFARGE: You're boring me.

CALLAN: You know what I'm being paid for this job?

LAFARGE: About twice what you're worth. Harcourt, don't pursue the partnership idea any further. You're croulant. Over the hill. Old and tired, Washed up. You have nothing to offer.

CALLAN: I'm offeringyou the one thing you don't have.

LAFARGE: What?

CALLAN: Judgement. Now, that man in the taxi - Meres - you'd have killed him, wouldn't you?

 (COMING TO 2 - shot 210)

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CALLAN: Judgement. You're a professional gun - a technician- hitting a target. A lot of people might try to stop you doing it, but once you've done it - no hard feelings. Son, you almost put it

210. 2 P
MCU LAFARGE
on a personal basis. /

LAFARGE: How? /

211. 1 F
MCU CALLAN

CALLAN: This man Meres who was following in that taxi - what do you think he is?

P.B. with Callan to 2-S. & CRAB L. to HOLD same

LAFARGE: Security of some kind.

CALLAN: S.I.S. - one our outfits, When I say I - Iam still British. Ever dealt with them?

LAFARGE: Have you?

CALLAN: We've had business dealings. And I'll tell you something. They don't like losing personnel. They take it very badly. They take it very badly. They take it personally. Ever hear of Guiseppe Bellini?

NB: Delete Callan's last speech on P.48 & continuation of speech on P.50.

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CALLAN cont'd....

very badly. They take it personally. Ever hear of Guiseppe Bellini?

TAPE RUN: CAMERA 1 change shot

216. 1 F
CU LAFARGE

LAFARGE: He worked out of Genoa.

217. 2
MCU CALLAN

CALLAN: Worked. Past tense. They lost one of their men to Bellini, so they put a price on him. The hit was made at 20 yards with a Smith and Wesson.

218. 1 P
a/b.

LAFARGE: I'd heard. You said you'd had dealings with the S.I.S.

219. 2 P
2-S. Callan/Lafarge

CALLAN: In this business, dog eats dog if the price is right.

PUSH IN to CU Lafarge's gun & hand.

LAFARGE: Yes, I'd heard that, too.

KRISTINA (VO) Will someone help me with this box.

Let gun exit.

220. 4 K
MS HOLE

LAFARGE: Food.

Let her come thru

LAFARGE Xs TO HELP KRISTINA.

221. 2 P
BCU CALLAN

STOP TAPE: CAMERA 2 to Pos.M

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222. 2 M — Sc.51. STAIRS & LANDING

MCU VERA

VERA: Hello George - Vera here. That gentleman I was with, could I speak to him? Hello this is Vera. Yes, I found it - had to turn the place upside down, but I found it.

- - - - - - - - - - - - - TAPE RUN - - - - - - - - - - - - - - - - - - -

146. 3 G — Sc.52 INT. PUB

LS BAR

ZOOM IN to Harcourt

HARCOURT: Never mind that - just give me the number. Yes - got it. Now you're sure about the name?

- - - - - - - - - - - - - TAPE RUN - - - - - - - - - - - - - - - - - - -

223. 2 M — Sc.53: STAIRS & LANDING

MCU VERA

TIGHTEN to 2-S1 Meres/Vera

VERA: Yes- two actually - I wrote them down - Kristina to phone Novaks.....

- - - - - - - - -

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224. 4 J — Sc.54. INT. ATTIC. DAY. F/P.2.3.4.
LS SET

Lafare L.fg., Kris/Callan R.bg.

LAFARGE IS LYING ON THE BED. KRISTINA & CALLAN ARE SEATED ON BOXES EATING.

CALLAN: It was good, very good. She'll make a good wife, that one.

KRISTINA: Thank you, Major.

CALLAN: Once you've cured your kleptomania.

KRISTINA: What?

CALLAN: Well, pinching things from restaurants. That's not nice, is it? I mean, the odd ashtray - who cares? But half a dinner

225. 2 N — service? /
MCU LAFARGE

226. 4 J — LAFARGE: Novacks. /
MCU CALLAN

CALLAN: Mr.Novaks to you. The hired help should show respect. Even when they don't know who's

227. 2 N — hiring. /
a/b.

LAFARGE: The contract was arranged through an intermediary. I didn't know because I didn't ask, because

228. 4 J — I didn't care. /
2-S. Kristina/ Callan

KRISTINA: Butyou knew, Major.

 (COMING TO 2 - shot 229)

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CALLAN: I've lived longer so I know more. Your Mr.Novaks was making small headlines a few years back with his opposition to the regime. Romantic bloody amateurs.

KRISTINA: Your contempt doesn't extend to our money.

CALLAN: That's all I'm here for. Though I can't see what's in it for an intelligent lady like you.

KRISTINA: You assume that all human actions are motivated by greed. /

CALLAN: And what sacred principle

229. 2 N — is this in aid of? /
MCU KRISTINA

KRISTINA: Freedom. Or is that too

230. 4 J — high minded for you? /
2-S. Callan/ Kristina

CALLAN: Simple-minded. If you think your lot will take over once the Field Marshall's out of

231. 2 N — the way. /
a/b.

KRISTINA: Now, you're being naive. This is the first step. Things have got to get worse before they get better. The elements who will take over are more orthodox,

232. 4 J — more doctrinaire, more repressive. /
a/b.

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HOLD Callan's rise.

CALLAN: Trouble the waters before you start fishing. Callous little bitch aren't you?

233. 1 G
CU KRISTINA

234. 4 J
2-S. a/b.

KRISTINA: That - from you?

CALLAN: Yes, but it's my thing, isn't it?

KRISTINA: You must be a very empty man.

CALLAN: Maybe. Your finger man across in the embassy. Is he one of the faithful?

KRISTINA: That's no concern of yours.

CALLAN: I just wondered about his reliability.

235. 1 G
MCU KRISTINA

KRISTINA: He's on the kitchen staff - andhe's reliable.

236. 2 P
MCU CALLAN

CALLAN: The kitchen... what a bloody outfit. The leader runs a restaurant, the fingerman works in the kitchen ... what does it take to get into your revolution - a degree in domestic science?

- - - - - - - - - - TAPE RUN -
CAMERA 2 change shot

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237. 2 P / KRISTINA: It takes faith, Major. No more than that;

MS TRAP Kristina in MCU

SHE COLLECTS PLATES & EXITS.

PAN UP to Lafarge as she exits.

LAFARGE: That was careless. The plates, I mean. Once the shot's been fired, this place will be swarming with policemen. They could have traced back -

then ZOOM BACK to 2-S.with Callan

CALLAN: Very careless. You didn't notice the name on your plate?

LAFARGE: I expect I would have.

Q PHONE ** CALLAN: I expect so. **

Let Lafarge exit R.

238. 1 F (AS PHONE STOPS)
2-S. Lafarge R.fg. Callan L.bg. LAFARGE: Six times... three only, she said. /

239. 2 P
MS CALLAN

PUSH IN to CU

CALLAN: I'll check if she's answered it downstairs.

240. 1 F / HE PICKS UP PHONE & LISTENS /
a/b.

241. 2 P / LAFARGE: It's rude to eavesdrop. /
a/b.

CALLAN: Yes, you'll hear nothing

242. 1 F / good of yourself. /
a/b.

HOLD ACTION

CALLAN TRIES TO TAKE LAFARGE'S GUN BUT LAFARGE KNOCKS IT ACROSS THE ROOM.

243. 2 P
MS SET, Bed L.bg.,

SEE ACTION

THEY FALL ONTO BED, THE GUN IS THROWN THROUGH THE TRAP, CALLAN Xs TO TRAP

Let Callan to MCU at trap, see Kristina into fg.

KRISTINA: Be very still, or you are dead.

STOP:

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146. 3 G — Sc.52. INT. PUB. LUNCHTIME — BOOM 03

LS bar counter

ZOOM IN to
CU Harcourt

HARCOURT: Never mind that - just give me the number. Yes - got it. Now, you're sure about the name?

- - - - - - - - - - - - TAPE RUN -

CAMERA 3 to Pos.H.
CAMERA 1 to Pos.E.

EDIT IN Sc.53 Landing & Sc.54 Attic

147. 3 H — Sc.55. VERA'S BEDSITTER. DAY. — BOOM 04

CU Vera

P.B.to
O/S Meres

VERA: I don't know any more than I've told you mister.

MERES: But he wasn't there, was he?

VERA: He was when I spoke to him. He was in the pub... I've told you everything. /

148. 1 E

MCU MERES

MERES: You're wasting my time. Now I'm going to hit you again - this time with equal accuracy, but a little more force -

PAN to Vera
& GO IN CLOSE

VERA: Don't, please don't.

Q PHONE RINGING

- - - - - - - - - - - - - - - - TAPE RUN - - - - - - - - - - - - - - - - - - -

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149. 4 F — Sc.56. HUNTER'S OFFICE. DAY. ROOM 14

¾ CU HUNTER
on phone

HUNTER: We've traced that number - the address is flat six, Denbigh Court.... It's a cough and a spit away from the embassy.

- - - - - - - - - - - - - - - - - - TAPE RUN - - - - - - - - - - - - - - - - - -

EDIT IN Meres on Phone 56

- -

150. 4 F
a/b.

HUNTER: Yes, right away. I'm arranging for back up, but it'll be at least half an hour before I can move in with force.

STOP TAPE — CAMERAS 1-2 & 4 GO UPSTAIRS.

EDIT ON Sc.58 - Attic & Sc.59 O.B.INSERT 12

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244. 2 M — Sc.56(57) . STAIRS & LANDING. F/T.1 DAY

MCU MERES

MERES: Hello.... no sir. I think I've got out of her all we can get.

STOP TAPE: CAMERA 2 to Pos.N

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245. 2 N — Sc.58. INT. ATTIC. NIGHT. P/F.2.7.

CU THUMBS tied to pipe.

ZOOM BACK to see Callan,

P.B. & CRAB L. to see Lafarge R.bg.

CALLAN: It's no problem, mate. It's no problem at all. You just untie me and we walk out of here together.

LAFARGE: It's even less of a problem than that. I leave you tied and walk out of here on my own.

CALLAN: Why don't you?

LAFARGE: Breach of contract.

CALLAN: You've got the money.

LAFARGE: One third. The balance

246. 1 G — is due after the hit. /

MCU CALLAN

CALLAN: You bloody young fool. You're not going ahead with that?

247. 2 N — We're on to you, chum. Use your./

MCU LAFARGE

LAFARGE: Judgement? Look where

248. 1 G — judgement's got you. /

a/b.

CALLAN: My section know you've

249. 2 N — got me! /

a/b.

LAFARGE: But not where. Obviously. You broke off your own tail. Now that's funny, that's really

250. 1 G — funny. /

a/b.

 (COMING TO 2 - shot 251)

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P.B. to
See action
as Harcourt
enters

CALLAN: It's the kind of joke that goes sour ....

HARCOURT & KRISTINA ENTER

HARCOURT: Ah, yes. This is Mr. Callan. (KICKS CALLAN) I dislike leaving by windows. It's undignified.

CALLAN: You bastard.

HARCOURT: That surely rates another of the same. /

251. 2 N
CU LAFARGE

252. 1 G
a/b.

PAN R.with
Harcourt to
2-S.with
Lafarge,
then P.B. to
see Callan
fg.

LAFARGE: Leave him. /

HARCOURT: You said something, laddie? So, you passed yourself off as me? I'm insulted. Very, very insulted. Who could mistake you for an officer and a gentleman? You must be a considerable liar, Mr.Callan. /

CALLAN: Not bad at a push. But definitely not in the same class as the lady. /

253. 4 K
MCU KRISTINA

KRISTINA: I would claim no expertise. /

254. 1 G
MCU CALLAN

255. 2 N
MCU LAFARGE

CALLAN: You fooled Lafarge. /

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LAFARGE: In what way have I been

256. 1 G — fooled? /
MCU CALLAN

257. 2 N — CALLAN: Who are you working for? /
MCU LAFARGE a/b.

258. 1 G — LAFARGE: Who cares. /
a/b.

CALLAN: Come on - who's name do

259. 2 N — youn think's on the contract. /
a/b.

LAFARGE: Novaks.

CALLAN: Well done, son. well

260. 1 G — done. / Let me tell you something
2-S. Callan/ Harcourt about Major Harcourt - he checked into a flat last night. According to the agency, the flat was rented by a Mr.Novaks. We meet in a restaurant owned by a Mr.Novaks. We eat off plates here sent in by

261. 4 K — Mr.Novaks. /
MCU KRISTINA a/b.

262. 2 N — KRISTINA: A mistake. /
a/b.

LAFARGE: Amateurism. You said it

263. 1 G — yourself. /
a/b.

CALLAN: Like hell - cold blooded

264. 4 K — professionalism. /
MS KRISTINA

KRISTINA: He's talking for his life.

265. 2 N — End it. /
2-S. Callan/ Harcourt

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CALLAN: Scared to do your own dirty work.

HARCOURT: Come, come - one mustn't

266. 4 K — begrudge a favour to a lady. /
MCU LAFARGE

LAFARGE: If what you sayn is true, then the trial leads back to Novaks too clearly. But if he didn't order

267. 2 N — the hit, who did? /
a/b. 2-S. Callan/ Harcourt

CALLAN: You're green son. You are bright emerald green. Ask the major. He's been in the trade long enough to read the political columns like a broker reads the share prices.

HARCOURT: The Field Marshall is becoming too liberal, too.... unaligned for some of his party colleagues. It's possible they wouldn't regret his passing.

268. 4 K — CALLAN: Right! /
MCU KRISTINA

KRISTINA: Even if what he says is

269. 1 G — true - why should you worry? /
MCU HARCOURT

HARCOURT: Of course it would seem reasonable to cover yourself against the risk that we might get picked up.

PAN to GUN & CALLAN'S face

KRISTINA: Kill him.

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CALLAN: Son - the whole idea

270. 4 K — was that you did get picked up. /
MCU LAFARGE

271. 1 G
TIGHT Callan & gun — Work it out for yourself. Two guns on a job like this? She

272. 2 N — set you up, can't you see that? /
MCU LAFARGE

273. 1 G
2-S. Callan/ Harcourt — HARCOURT: It's a fair hypothesis, Callan. I'm obliged to you for bringing it to my attention. We'll just have to see that it

274. 4 K — doesn't happen that way. /
MCU KRISTINA

275. 2 N — KRISTINA: The contract holds? /
2-S. Callan/ Harcourt

HARCOURT: Why not - you can have Callan as a bonus.

/Edit in Lafarge/ /shooting-276/ LAFARGE SHOOTS HARCOURT

(277) Harcourt flops back X bed

278. 4 K
CU KRISTINA

279. 1 G
MCU CALLAN — CALLAN: You took your time. Now tell the lady why you did

280. 2 N
CU LAFARGE — it. /

LAFARGE: Bellini was my partner.

281. 4 K — He killed him. /
2-S. Callan/ Lafarge

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CALLAN: You're learning judgement, son, you're learning judgement.

LAFARGE: Your organisation. You told me how it feels about grudges - what's its response to favours?

282. 1 G
2-S. Callan/ Lafarge

CALLAN: You were never here, son, You were never here.

283. 4 K
MCU KRISTINA

LAFARGE: Right.

284. 2 N
MS CALLAN

He rises
Let him
leave fr.R.

LAFARGE SLASHES THE ROPES TYING CALLAN, PICKS UP HIS COAT AND EXITS.

285. 1 F
2-S. Callan R.fg.
Kristina L.bg.

Q PHONE
3 RINGS

A_s he walks back to her.

CALLAN Xs TO GUN & REMOVES BULLET. MOVES BACK TO KRISTINA.

286. 2 N
TIGHT 2-S. Callan/ Kristina.

CALLAN: Amateurs. Romantic bloody amateurs.

STOP TAPE: REMOVE ALL ARTISTS EXPECT LAFARGE

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276. 2 N
MS LAFARGE

He fires twice.

STOP TAPE: ON RECORDING, CAMERAS MOVE BACK DOWNSTAIRS.

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LOCATION 1: St.James's Rd(near Maple Rd end)

ARTISTS: Callan. Meres. Lonely. Kristina. 2 walk-ons. (costume changes for Callan.Meres.Kristina)
Taxi & driver (duplicate)

SHOT. CAM.Posn — INSERT 12. Scene 59 (Night 2) — NIGHT.

20. 1 J
MS road, see taxi arrive. See Meres & 2 men get out & run towards house, PAN L.with them.

LONELY'S TAXI ARRIVES. MERES & 2 EXTRAS JUMP OUT AND RUN TOWARDS BACK OF HOUSE.

- - - - - - - - - - - - - TAPE RUN - - - - - - - - - - - - - - - - - -

21. 2 D
MS Doors see Callan & girl, PULL BACK with them to see Meres & men enter R.

CALLAN: Look after her -

(HE PUSHES KRISTINA TOWARDS EXTRA, WHO TAKES HERE AWAY)

- and there's one more up there.

(2nd EXTRAS GOES INTO HOUSE)

Let others go & PUSH IN to CLOSE 2-S. Callan/Meres (walking)

Late but reliable.

MERES: Don't be petulant, Callan. I could hardly storm the fortress on my own.

CALLAN: You had Barnet & ????

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SHOT POSn

INSERT 12 cont'd.....

on cam.2

MERES: Yes, but I didn't know how many they had. You try shouting once more into the breach dear friends and you'll find out how many of them are just acquaintances.

CALLAN: Blimey, Harcourt had a gun on me -

22. 1 J (AS THEY ENTER)
2-S. SHOT
Let them come to taxi

MERES: I was waiting for reinforcements, old chap. Besides, he'd probably have missed. He did in Genoa.

HOLD IN 2-S.

CALLAN: Yes, Bellini.... I'm right in saying that he was knocked-off at forty yards with a Smith & Wesson.

MERES: A Browning.

CALLAN LOOKS DOUBTFUL. MERES SIGHS.

MERES: Callan, I am blessed with total recall. It was two thirty three precisely - he was sitting in a pavement cafe drinking Lachryma Christi... shall I go on or will you accept that I know what gun I used?

Callan gets into taxi LOOSEN to see Lonely

CALLAN: I believe. Alright Lonely, off you go and close that bloody window it's perishing back here.

Let taxi go o.o.fr. & PAN UP to CU Meres

TAXI DRIVES OFF LEAVING MERES STANDING ON THE PAVEMENT.

MERES: And I'll have my coat back when you've finished. Cleared.

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CLOSING CREDITS

151. 3 — GRAMS Theme

BRICK WALL CAPTION

Super C/SCANNER

1. Callan
EDWARD WOODWARD *

2. Lonely
RUSSELL HUNTER *

3. Meres
ANTHONY VALENTINE

4. Hunter
WILLIAM SQUIRE
Major Harcourt
ROBERT URQUHART *

5. Kristina
JANE LAPOTAIRE *
Lafarge
MICHAEL PENNINGTON

6. Vera
BERNADETTE MILNES
Stepan
HUGH MORTON *

7. Callan created by
JAMES MITCHELL

8. Story Editor
GEORGE MARKSTEIN *

9. Designed by
NEVILLE GREEN

10. Directed & Produced by
REGINALD COLLIN *

T/C SLIDE *
THAMES PRODUCTION

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